

Toujours plus...

Olivier LE VACON levoli@tele2.fr
Mon Apr 19 11:41:24 CEST 2004

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Bonjour .

1-Un bouton plus gros

Si j'utilise plus que 5 entrées mic, je branche un récepteur Audio en sortie ligne, sur une des entrées ligne du Cantar.

Je me demandais si on ne pouvait pas "cliquer" ou aimer un plus gros bouton, sur celui existant pour mixer plus aisément.

2- ... et plus d'atténuation:

Avec une cooper, si j'ai rempli mes entrées ligne, et que je veux enregistrer une sortie directe de voie vers le Cantar, il ne reste plus que des entrées mics: des atténuations plus forte que celle existante (-10dB), ne seraient-elles pas intéressantes (genre -25 ou -30).

Olivier LE VACON.

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Portabrace or KTS

Roberto van Eijden [Roberto.van.Eijden at xs4all.nl](mailto:Roberto.van.Eijden@xs4all.nl)

Fri Feb 13 22:52:41 CET 2004

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I still need a bag, so, can anyone tell me how the KTB bag is doing ?

Roberto

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Cantar EQ

Vandendriessche, Philippe [adhoc.sound at skynet.be](mailto:adhoc.sound@skynet.be)
Sun Apr 18 17:52:22 CEST 2004

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Hi everybody,

I will write in English (French would be very easier) for the English speaking Cantar users

I think the only filters/correctors we need are low cut / high pass and proximity effect reduction (when using gradient-pressure microphones cs to sound source).

But those filters/correctors are already available in Cantar. And we should not use filters on the set. I know it is impossible but I will suggest some alternatives.

The best would be to find a very well designed elastic suspension for the microphones on boom to avoid a lot of low frequencies problems: in most times we cut low frequencies because of the boom noise.

To find "the universal elastic suspension" is impossible: an efficient damping system depends of the weight of the microphone.

A well designed elastic suspension should be made for every brand/model we use and would need adjustments ("fine tuning") when using a windshield or not (not the foam windshield but the "plastic balls" from Schoeps, for example.

The Shure A53M elastic suspension we use with Schoeps mk41 is not very performing and the Rycote suspensions are too big. There is a place here for invention or improvements.

The cable loop is also very important: the elastic suspension can loose efficiency with rigid cables or too short cable loop.

To avoid the wind noise, the best solution is to install the most "acoustically transparent" windshields. Here again, except Schoeps who designed a lot of different solutions (with technical papers, frequency attenuation curves
) it is difficult to find "the universal solution".

There is a lot of solutions to tailor the high end of the response curve when using radio-microphones.

I use DPA miniature microphones:

Model 4060 have two grids:

Soft boost grid: 20Hz-20kHz ± 2 dB, 3dB soft boost at 8-20kHz
High boost grid: 20Hz-20kHz ± 2 dB, 10dB boost at 12kHz

Model 4071 is designed for difficult situations with special frequency response:

100 Hz - 15 kHz with 5 dB soft boost at 4-6kHz

And they designed a lot of microphone concealment fixtures to help us to avoid rubbing noises.

See the specifications at: <http://www.dpamicrophones.com/eng/pub/>

Here the choice of the transducer is a part of the "Sound recording Art".

We should share our elastic suspension/windshield tricks and maybe suggest manufacturers a new market.

I dream to spend some time with a specialist in mechanics, rubber / damping systems.

As a Soundfield ST250 (4 capsules 'surround" microphone) user, that low frequencies/wind/boom noise is a daily problem.

What do you think?

Philippe Vandendriessche

Cantar 22

AD HOC Sound Services / Brussels / Belgium

www.adhocsound.be.tf <<http://www.adhocsound.be.tf/>>

----- section suivante -----

Une pi?ce jointe HTML a ?t? enlev?e...

URL: <http://blake.aaton.com/mailman/private/cantar-users/attachments/20040418/eb186bc7/attachment.htm>

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AW: fader board, equalization, et al

Wolly Wollmann wollywood at web.de

Wed Apr 21 14:49:03 CEST 2004

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Bonjour, hallo, ola, servus,

After reading the complete cantar-User archive one by one I now understand, what is going on in this discussion. I thought we are talking about equing with the Cantar. I will improve my English ;-) Sorry about that. And sometime I also will learn French to know, what's going on on this page.

I agree that there are some situations, where it's necessary to EQ the sound on location, but I also see the opportunity in multitracking, to leave the fine adjustment for the post in many situations. And of course we are grownups and make our own decisions.

Fader board:

I agree that this fader board makes not much sense without a possibility of equing. For my way of working I have enough mike inputs with the cantar and the option to connect my mixers on the line inputs. I need the mixer for just 5% of my work, or less. But then I really need it. An external fader board without an EQ would not help me in minimizing and improving my equipment. The right place for a slate mike would be the Cantar itself, because on the cart I will find a place for a small slate mike in any way.

The fader board would be a great improvement with the possibility of routing and equing on board and the option to plug in a Sony UX50 i.e. were I can control these options and do the Sc/Tk programming on a fixed surface. Than I don't need my mixer any longer and enjoy a more comfortable tool, that's including the possibilities of my "old" stuff and is improving the actual workflow.

Greetings from Bavaria

Wolly ACX#39

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